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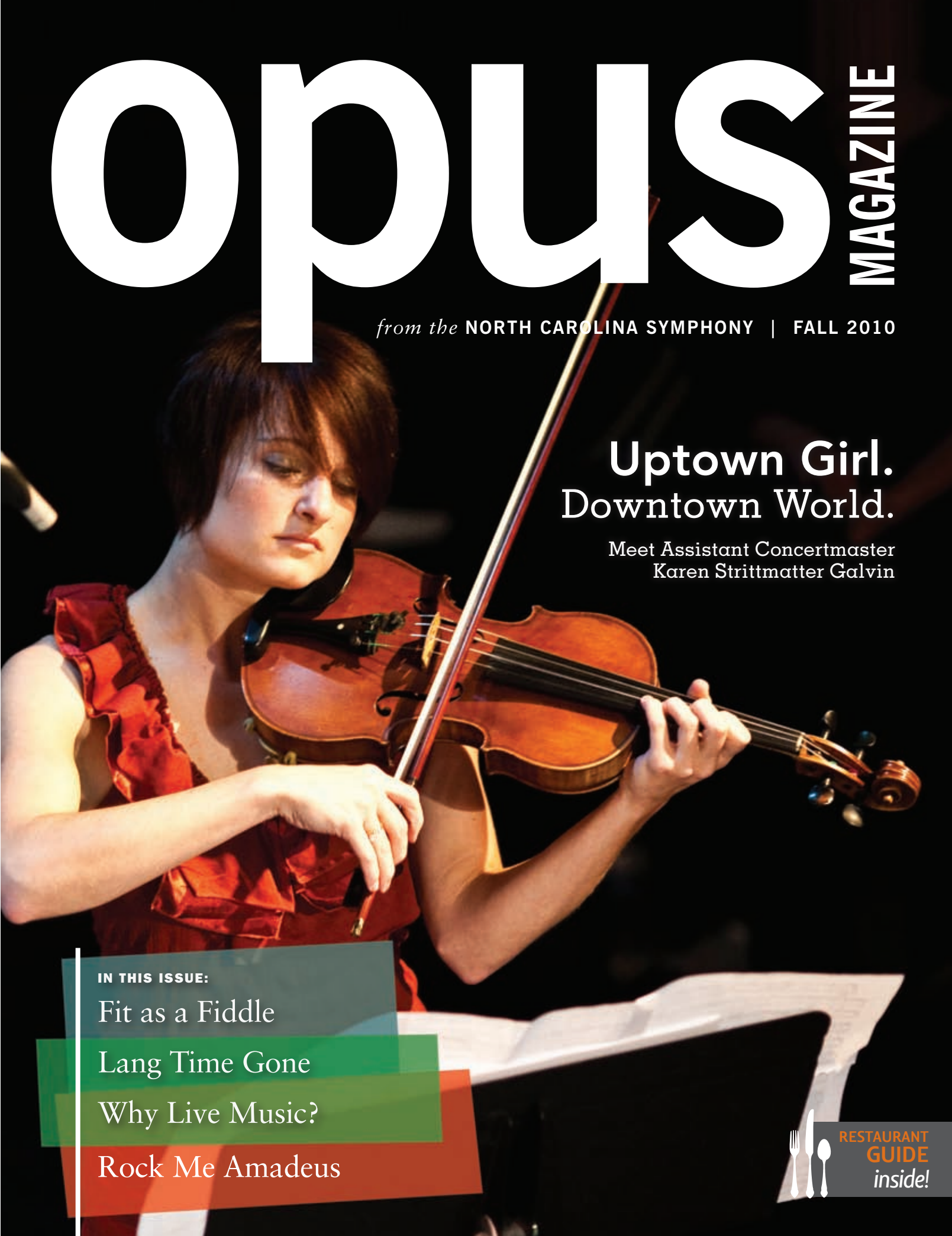


Uptown Girl. Downtown World.

Meet Assistant Concertmaster
Karen Strittmatter Galvin

IN THIS ISSUE:

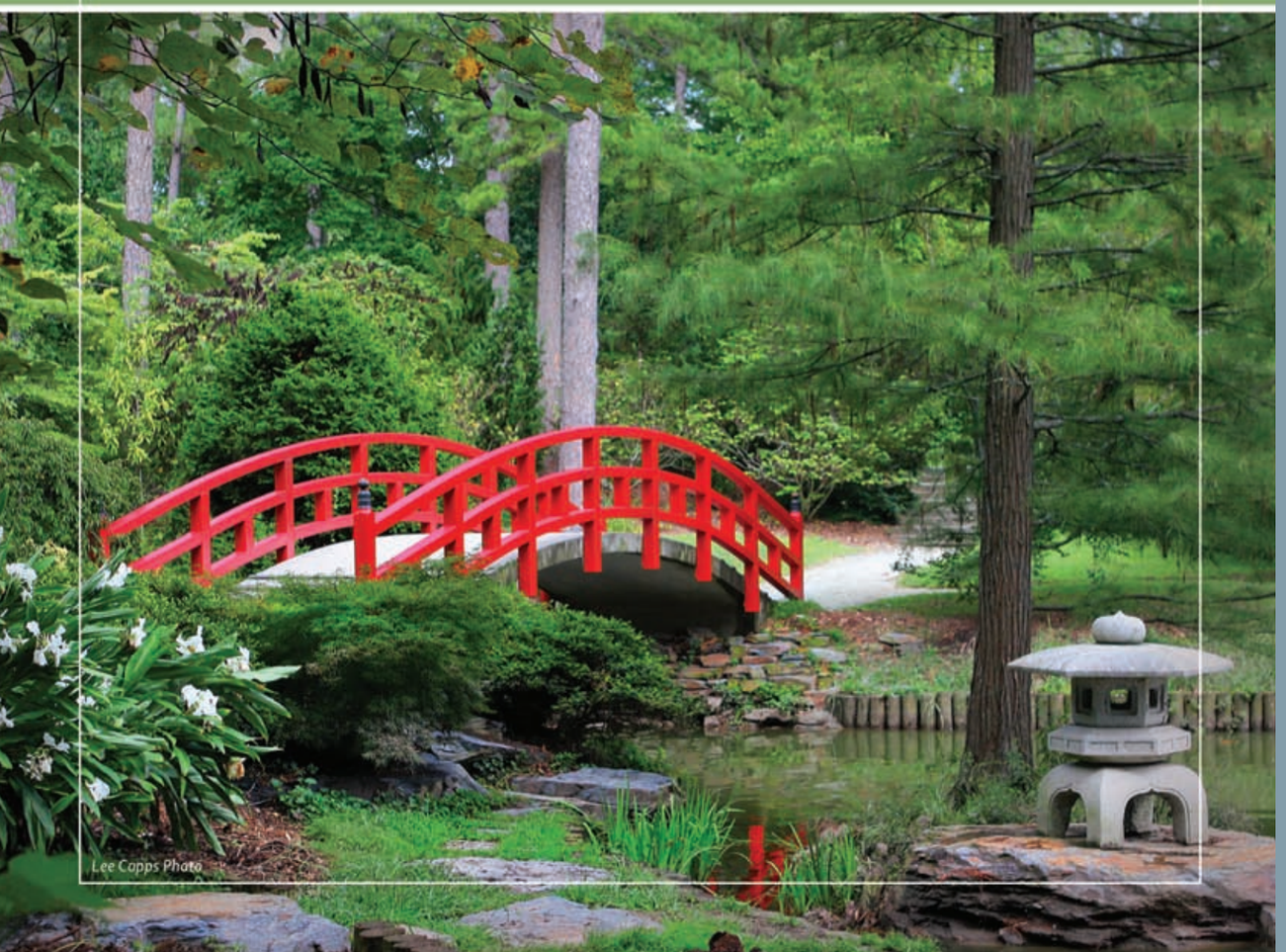
Fit as a Fiddle

Lang Time Gone

Why Live Music?

Rock Me Amadeus

RESTAURANT GUIDE *inside!*



Lee Capps Photo

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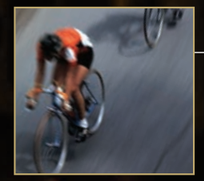
ON THE COVER:
Karen Stritmatter Galvin
Assistant Concertmaster
Photo by Mark Schueler

features

6
Why Live Music?
Jimmy J. Gilmore discusses the relevance of symphony orchestras and defends the the importance of live music performances from the verbal grenades thrown by critic Terry Teachout.

8
Uptown Girl Downtown World
Devoted to music and fiercely talented, meet Karen Strittmatter Galvin, our own North Carolina Symphony Assistant Concertmaster.

14
Rock Me Amadeus
Join Opus *as we learn more about the true relationship between Mozart and Salieri; take a behind-the-scenes look at the collaboration between the North Carolina Symphony and Playmakers Repertory Company and meet the talented Ray Dooley, who will play Salieri.*



22
Fit as a Fiddle
Everyone knows that exercise is good for you. But what does it do to improve a musician's performance? Elizabeth Beilman shares with Opus *readers how the North Carolina Symphony is reaping the musical and physical benefits of regular exercise.*

also inside

3 **Back in Black**
Step into any orchestra concert hall around the world and chances are you will see a sea of black on stage. It's a fashion mystery, but the question remains. Why do orchestra musicians wear black?

26 **Lang Time Gone**
We all live for performances like this – Lang Lang in concert, performing Tchaikovsky's well-loved Piano Concerto No. 1. Join *Opus* for a preview of this remarkable, one-night-only event.

28 **Staying Power**
What music will still be on the radar of music lovers in 100 or 200 years? *Opus* asked some of our favorite musicians, composers, patrons and music writers to tell us what contemporary music they think will survive the decades. Here are the results!

opus 31 | VISIT OUR RESTAURANT GUIDE
For great places to go before or after a performance. Tell your server that you saw them in the guide!

GREAT MUSIC MATTERS!
OUR NEW CHALLENGE

As the weather turns colder and we move closer to end of 2010, I decided to take a moment to look back on all the pieces that contributed to the success we experienced last season and the hard decisions made to keep our promise to provide an outstanding artistic product and create even stronger connections to your orchestra. One thing became very clear to me – the North Carolina Symphony is nothing without you. Because of you, the combined efforts of donors and ticket buyers, the orchestra reached the $8 million threshold in private support to secure the $1.5 million challenge grant from the State.

your community. Thanks to you, the North Carolina Symphony has begun its path to recovery – finishing the fiscal year with a balanced budget and retiring more than $1.25 million of accumulated debt. Our story is changing from the impossible to the possible all because of you. You have earned a standing ovation! So, are you ready for your encore?

The North Carolina Symphony has been given a second challenge grant from the State of North Carolina – an unprecedented opportunity that illustrates the fascination we all have with great music. We must again secure $8 million from our patrons

You have earned a standing ovation!
So, are you ready for your encore?

Knowing that you have been regaled with the details of budget cuts, leadership changes, and musician sacrifices, the goal was accomplished in the midst of the continuing economic tsunami because these challenges bring into sharp focus the things that matter most in our lives. J. Mark Scearce, composer and NCSU Music Department Director, noted in a letter of support, "it is no exaggeration to acknowledge the millions of North Carolina school children – now our very own senators and representatives, business and civic leaders, scientists, farmers, lawyers, and yes, artists – who credit their acculturation to exposure to the higher arts was first brought to them by the North Carolina Symphony. And yet we must remind ourselves repeatedly in times of crises that when we don't readily register the direct correlation of such a common good to its people we must resist labeling it a superfluous, extravagant, elitist, unnecessary. The North Carolina Symphony is as necessary to the future of our state as the air we breathe. It is not so difficult in the face of such disposable 'culture' to credit the enduring, the time-honored, the proven. All we have to do is recognize the difference."

In 4000 households, you did recognize the difference and made your voice heard. The message is clear: the orchestra matters to

before June 30, 2011 and the State will award the Symphony $1.5 million to support what the orchestra does best – serve our state with great performances. The fact that the Symphony was born during The Great Depression and continues to be supported by both private and public sectors of North Carolina tells much about the state's resilience and commitment to a rich cultural life. This second challenge grant offers a tremendous prospect for continued success. As readers of *Opus*, you are a part of this effort and though you may not be able to hear the applause from our musicians and staff, you should know that it is enthusiastic and heartfelt.

Don't miss your chance to be a part of our new challenge. Buy a ticket, make a gift. As one Chapel Hill patron stated in a note enclosed with her gift, "A mere drop for such hefty needs. But many drops can a wave produce!"

In gratitude,

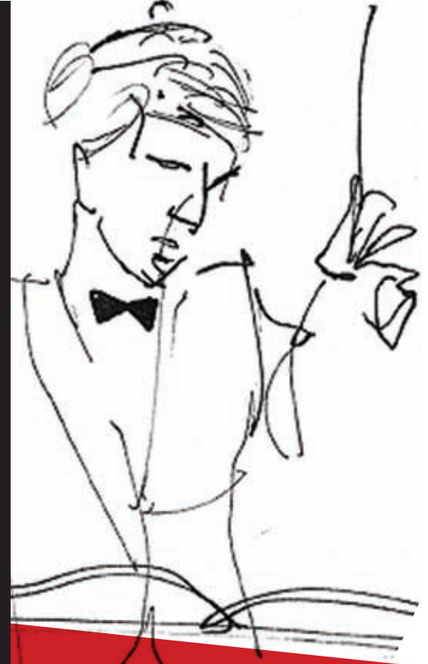
Left to right: Beau Brummel, Lang Lang, Grant Llewellyn

BACK IN BLACK

Step into any orchestra concert hall around the world and you will not only hear wonderful music, but chances are you will see a sea of black on stage. The question of why musicians wear black is a fashion mystery and many urban legends attempt to explain the universal decision to cloak all orchestra musicians in the color of night while performing.

But the question remains.
Why do orchestra musicians wear black?

by Suzanne McKeon



Middle: Joshua Bell
Bottom: Rembrandt's "The Sampling Officials," 1662

The simple answer is this – so that the audience can concentrate on the music, not the musicians themselves.

So why not wear navy blue or dark gray?

Historically speaking, black is the original bourgeois color. Depicted in many paintings by the Dutch Masters, which give us insight into history, commerce and daily domestic and social life, the more educated segment of the population typically wore black with stiff white collars, while the lower class – or peasants – wore natural colors of beige and yellow.

Les hommes en noir – or "men in black," were seen more prominently during the industrial revolution. During the Neo-Classical Period (1800-1825), original dandy Beau Brummell famously became the arbiter of male sartorial fashion in England and was noted for wearing only black with a white shirt for formal evening wear.

During this same period of time, women were widely considered and categorized as more "emotional" creatures whose fashion was diminished to frivolous frocks while men's attire was viewed as more serious with a black and white palette.

From the death of her beloved Albert in 1861 through the end of her reign in 1901, Queen Victoria wore black exclusively, again establishing the elitism of wearing black through the association with nobility and elevated social rank.

The orchestra itself was originally positioned as a bourgeois institution replacing the lowly court band. Therefore, the seriousness and elite position of the orchestra was facilitated through the attire and choice of black apparel.

Today's orchestras have not changed much and black still dominates the stage.

Generally speaking, an orchestra organization wants the musicians to look professional and not underdressed or looking underpaid. The organization's "look" is determined by what sort of image they want to project to audiences, as well as what is most comfortable and workable from the musicians' viewpoint.

Variables like restriction of arm and leg movement, environment and temperature challenges are taken into consideration. Matters such as where a jacket sits, how a shirt is tucked or tied, or the construction of the shoulder can affect the performance level for some musicians.

An orchestra's management dictates a dress code is so that they can present a uniform appearance to the audience. As women started to become a more regular part of the orchestra world, the choice of dress became more complex.

What women's attire goes with men's black tails? Traditionally, women musicians have worn long black evening gowns or skirts.

Dress codes have been part of the orchestral musician's life since the beginning of time. And while black is still very much the color of choice, there is more that goes into making the decision than meets the eye.

In 1987, the North Carolina Symphony experienced a women's fashion dilemma and formed a "women's dress committee," whose sole role was to establish an acceptable dress code for the women of the orchestra. After several months of lengthy discussions and polls amongst musicians, several "rules" for compliance were established:

- No revealing outfits
- No patterned hose
- No "shiny or showy" materials
- No slits in skirts unless in the back and must be below the knee
- The shade of black between jackets and skirts must match
- Focus on formal and conservative – "you don't have to be ruffled and bowed or silked and satined to be formal."
- No open-toed shoes, no boots
- No untucked blouses
- No sweaters
- No "flashy" jewelry or belts
- Only conservative hair ornaments

And while black was still the color of choice, in 1987 it was not the only color being suggested. Bowed-back bridesmaid dresses in jewel tones were proposed – and promptly rejected by women musicians. So it was back to black with a limited selection of "approved" items.

Today's dress code is not far off from what was initially discussed in the late '80s. For formal evening concerts women are still asked to wear something "comparable to and compatible with men's tails outfit." This is typically a black full-length dress or skirt, black full cut pants with a long or three-quarter length blouse or jacket. Black shoes and hose are required. (Navy blue has also been introduced to the current choice offerings)

Some exceptions are made for both men and women – mostly surrounding holiday concert events.

On New Year's Eve women can wear a formal gown in their color of choice. For Holiday Pops shows men can pull out a festive cummerbund, vest or bow tie while women can wear a solid color representative of the holiday spirit.

The summer allows both men and women to lighten up a little and wear white shorter sleeved shirts although black pants, skirts and shoes are still required. "No tank tops, casual pants or jeans" are allowed.

Casual-ization

While the orchestra world is still a fairly formal and conservative environment by most accounts, some organizations are trying to bring in new audiences by offering more "casual concerts" where the musicians wear blue jeans or perform in more casual clothes. This is designed to strip away the perceived elitism that may discourage attendance.

Guest Artists

While orchestras as a whole still strive to appear in uniform and in sync with each other, guest artists are more playful with their attire selections and have the freedom to "up" the flash factor for the audience.

Violinist Joshua Bell typically appears in black slacks, a loose shirt and funky black shoes or boots. Pianist Lang Lang likes to wear colorful jackets, shirts and wild patterned pants. Violinist Nicolaj Znaider can be seen in a casual black turtleneck or dark suit with notable red lined jacket with an open-necked shirt and no tie.

Some symphony goers still prefer a more traditional style of dress when attending concerts. And for the classical genre, that is certainly to be expected. But as orchestras broaden their repertoire to attract new audiences, a loosening of the old dress code rules is bound to be part of the proposition.

No matter what a group of orchestra musicians are wearing, it's about the music after all – and that makes everyone look beautiful.

black is the original **bourgeois color**

WHY LIVE MUSIC?

By Jimmy J. Gilmore

The struggle is eternal. Of course, there are periods of calm, but inevitably, at the moment you think certain cultural norms and values are established, someone lobs a grenade into camp.

In a recent *Wall Street Journal* article, well-known critic Terry Teachout asked the question, "What, if anything, justifies the existence of a regional symphony orchestra in the 21st century?" During the course of the article the esteemed critic dismisses the idea of civic pride – "Nowadays no city gets points for merely for having an orchestra, whatever its quality" – and trivializes the experience of hearing live music – "downloading and the iPod have made it possible to hear great music whenever and wherever you want." Hooray! Now we can insert the ear buds, forsake the concert hall and enjoy a canned recording of great music.

In contrast to regional orchestras, Teachout extols the virtues of regional art museums such as Kansas City's Nelson-Adkins Art Museum and theaters like the Palm Beach Dramaworks. Teachout proclaims, "All you have to do is take a look" at the quality of what these institutions do to see why they are worth supporting. There is no question that viewing the original "St. John the Baptist in the Wilderness" by Caravaggio at the Nelson-Adkins would be a compelling aesthetic experience.

On the other hand, Teachout argues that it is out of the realm of possibility to hear a first-class performance of Beethoven's Symphony No. 7 by a regional orchestra. The implication seems to be that the quality just isn't there. Additionally he feels that orchestras have taken a wrong turn in programming to capture new audiences. "If the only way for them to stay alive is by switching to slickly packaged schlock," he writes, "they'd be better off dead."

It is not until the last paragraph of his jeremiad that our critic seems to hedge and repent by saying that his article was all a "thought experiment," an attempt to change the terms of the discussion, and that he's not "calling for the disbanding of the Pasadena Symphony or any other regional orchestra."

Though he may have been just kidding, grenade throwing (even the verbal type) is a serious matter, demanding decisive action. Many of Teachout's statements are so inflammatory that we are left no choice but to respond in force, lest someone take silence as a nod of agreement.

Of course the most obvious issue is the importance of live music. Attending a concert is always a unique and irreplaceable experience. A live performance of the same repertoire is never exactly the same from night to night. Audiences on Friday will hear a different rendition than the audience on Saturday. Not only will the band play differently, but the audience receptiveness and responsiveness will also vary. Going to concerts is a community experience and audience participation is as much a part of music making as playing the notes on the page. Sorry, but a recording on any device will never be the same as hearing music live.

Listening to a great recording is worthwhile, but because the performance is frozen in time, it is often a solitary, predictable experience, lacking spontaneity. I have many great recordings in my library. Some are of live performances. One of the most notable is that famous rendition of Scheherazade with the Chicago Symphony conducted by Fritz Reiner, which was recorded in a single take! I am always thrilled to listen to it, but it is still a recording, and I always know what's coming.

Then there is the sound. It should tell us something when engineers spend their lives trying to make recordings sound like a performance in a great concert hall. Regardless the technology, capturing the full spectrum of sound and the wide dynamic range one encounters in classical music remains a conundrum for the recording industry.

Ironically, our advanced technology has led to less fidelity in recordings now than in years past. In a recent *New York Times* article Joseph Plambeck wrote, "the ease of loading songs onto a computer or an iPod has meant that a generation of fans has happily traded fidelity for portability and convenience." That Reiner recording referred to earlier was made fifty years ago, in 1960. In the opinion of many musicians and audiophiles, this was an era of unsurpassed sonic excellence in the recording industry. The technology wasn't as stunning in 1960 as it is today, but the results were superior.

Teachout seems to abandon his own logic in talking about regional museums and theaters. If the iPod is a worthy replacement for attending a regional orchestra performance of Beethoven, then by the same logic why shouldn't we simply download masterpieces of visual art to our computers?

It is painfully obvious that a work of art compressed on a computer screen will never equal viewing the real thing, just as squeezing Beethoven into a MP3 file will never have the spontaneity or sonic ambience of the concert hall. Of course it would be more convenient – I could stay at home, eat my moon pie and drink my beer (that's fine cuisine to us down here in "Podunk"), listen to Beethoven on my iPod, and look at St. John on the computer all at the same time. And I could spare myself the time and cost of a trip to the Nelson-Adkins in Kansas City.

Programming for orchestras is always a sticky wicket and Teachout rightfully refuses to embrace the idea of "slickly packaged schlock" as a solution to capturing audiences. However, he exaggerates his point. The bedrock of the orchestra repertory will always remain the great masterpieces beginning with Haydn, Mozart and Beethoven. This is because the symphony orchestra, like the piano, is essentially a 19th century instrument.

In an effort to reach a broader public, orchestras, like museums and theater companies, try to appeal to a variety of tastes. The schlock to which Teachout refers generally falls under the broad category of "Pops." Do we need to remind him that it was Arthur Fiedler and the Boston Symphony who pioneered the idea of Pops? The last time I checked, the Boston Pops was still a treasured American institution. However, some would consider much of what the Boston Pops plays, if not schlock, to be music of little substance. Still there are millions who love listening to the Pops and enjoying a less stuffy atmosphere in the concert hall.

It should tell us something when engineers spend their lives trying to make recordings sound like a performance in a great concert hall.

Several questions arise concerning museums and theaters, those institutions championed in the article as worthy of local support compared with regional orchestras.

Aren't there many artworks in the museum, local or otherwise, that most folks think outlandish and incomprehensible?

Yes!

Are all the works in the Nelson-Adkins Museum the equal of St. John the Baptist?

No!

Is it possible that some works in a given museum be considered schlock?

Definitely.

As wonderful as the Nelson-Adkins may be, would it ever be confused with the Metropolitan Museum any more than the Pasadena Symphony be mistaken for the New York Philharmonic?

I think not.

Museums and theaters present (and indeed it could be argued it is their duty to present) a wide variety of works encompassing the full range of artistic expression. Why is it permissible for museums and theaters to do so, and not orchestras?

Perhaps the most troubling notion expressed by Teachout is his dismissal of local pride in community orchestras. The idea that "no city gets points for merely having an orchestra, whatever its quality" indicates that Teachout assumes that the main reason for having an orchestra is to win approbation in a cultural race with other cities. Many of these ensembles have a long and rich cultural history and were created by people who simply yearned to hear great music. Not everyone can afford to go to Boston or New York when they get an itch to hear Beethoven.

As to quality, anyone who knows the music business knows that the level of performance is at an all-time high across the board. So many excellent players are out there that a good performance by a regional orchestra of the standard repertoire is very likely to break out anytime at any location in the provinces. True, not every conductor is up to the task of leading his/her charges in a definitive interpretation, but you can pretty much bet that the technical execution will be there.

Now we are left no choice but to tell Mr. Teachout where to go. To him I say, "Get thee to an elevator." There you can ride up and down, push buttons and listen to canned music all day long. You can even pretend that you are at a live performance enjoying the music with your companions as you go from floor to floor. When you get tired of all this, come on down and give us a listen. I guarantee you'll be pleasantly surprised.

Photos by Mark Schueler and Michael Zirkle

Uptown Girl. Downtown World.

by Jeannie Mellinger

Karen Strittmatter Galvin joined the North Carolina Symphony as Assistant Concertmaster in the 2007/08 season. Devoted to music and fiercely talented, she is deeply committed to her orchestra, her community and to fomenting vibrant, artistic activity in downtown Raleigh. Karen, classically trained through years with Suzuki, two youth orchestras, conservatory at Carnegie Mellon and a master's degree from the University of Maryland, also has a passionate interest in contemporary music. Along with her husband, percussionist Shawn Galvin, she plans to share that interest with the world.

Our take? ***Watch out – she's going to set the world on fire.***

The Beautiful Brown Violin

One morning in Latrobe, PA – home of Rolling Rock beer, Arnold Palmer and Fred Rogers – four-year-old Karen Strittmatter had an epiphany. Right there, on the television screen in front of her, was the beloved and cardiganed Mr. Rogers with a little boy and his father playing violins. Karen was riveted. She had never seen such a thing before. And she just knew.

"Please mom," she begged. "I want a beautiful brown violin." It took a year of serious pleading to convince her parents this was not a passing preschool fancy. "Mom's response was 'that's sweet, dear,'" Karen remembers. But persistence paid off, and finally, on her fifth birthday, her uncle brought her a half-size violin that had belonged to her great-grandfather.

Karen started lessons at the local Suzuki institute. "They had to get me another, smaller violin to start with," she says, "but I did finally grow into and play my great-grandfather's violin when I was around eight. I played it for about a year before I needed to move on to the next size."

We Do Weddings

Karen's two older sisters soon starting taking music lessons too. "Michelle played flute and my oldest sister Jeanne played cello. She saw cellos at my Suzuki school and was immediately attracted to them. They were classy and understated, which very much suited her personality."

Karen loved the violin as much as she knew she would when that first one seductively winked at her from *Mr. Rogers' Neighborhood*. "I was so lucky to have an amazing teacher who became both a mentor and a friend. She was wonderful. She encouraged me and was very creative in her approach. I loved the class lessons too. They tapped into my competitive side!"

Soon after the girls started their lessons, they formed the Strittmatter Trio, and in no time they were playing weddings. Karen, at age seven, still hadn't grown into the half-size violin when they played their first gig for $15. That was the start of a significant, money-making business that lasted until Karen moved away from Pittsburgh when she was 23.

"We played at least two weddings a weekend," says Karen. "We bought our instruments, we paid for lessons and we paid for school. That was our job. We were serious. Our baby sister Lisa started playing the piano when she was five, but she wanted nothing to do with us. She went off on her own, which was good since she could keep it up when we went off to college. And it also turns out that she can sing, so that became part of her business, too. We're not sure she's actually our sister since the other three of us can't sing a note!"

Whether they had lovely voices or not, the Strittmatter Trio did not want for business. It's easy to imagine how completely appealing these little girls must have been in their matching dresses and Mary Janes. "Let's face it," Karen smiles, "the quality of the music early on may have been unpolished, but the cute factor made up for it."

They weren't merely adorable, they were dedicated. They literally never said no to any request. Their repertoire was huge and constantly growing. There was Mendelssohn, of course, and many arrangements of Handel's Water Music. If the bride wanted rock songs, they would arrange the music for violin, cello and flute. "We'd always warn them that it wouldn't sound the same, but they didn't care. We played a lot of things from *Fiddler on the Roof*, including, for some reason, 'If I Were a Rich Man.' No idea was too crazy for us."

They were indefatigable as well, playing not only for the wedding but for the receptions. "We would read through hours and hours of trio music," says Karen. "We were little workhorses. We'd play for three hours and never take a break – we didn't know we could!"

With a schedule like this, there was no time for typical afterschool and weekend activities. The Strittmatter Trio was **working**, thank you. But the obligation was never an issue. "Practicing and performing was part of our day, like showering," says Karen. "Our parents weren't pushing us at all, but they were serious about making us aware of our commitments. We were making sacrifices, they were making sacrifices. They didn't take that lightly and they made sure we didn't either. So we were up at five a.m. to get in an hour of practice before school. We took school seriously too and got good grades because that was part of the deal."

However, dear reader, please don't imagine a chamber music sweatshop. The weddings were fun, and although the trio always maintained professional decorum when performing, Karen admits there was

the music early on may have been unpolished, **but the cute factor made up for it.**

plenty of giggling when, for example, the bride's dress is so tight that her father and new husband-to-be have to lift her up the five steps to the altar. And certainly the traditional western Pennsylvania cookie table was another major attraction for hard-working young musicians.

There was plenty of time for fun at home, too. "We lived out in the country and so we'd spend a lot of time outside playing and just being kids. We didn't have to log a certain number of hours practicing. We just understood that practice was about improving and if we improved, we were doing our job. Both of our parents came from huge families (14 and 11) and so they weren't micromanagers. They understood that it's OK to be independent as a child."

Orchestra opportunities don't come up just every day of the week, ***but soon one did, in Raleigh.***

Up Another Set of Stairs

In addition to her wedding business, Karen joined the Westmoreland Youth Orchestra when she was seven and by age ten, she was playing in the Pittsburgh Youth Symphony, the youngest musician at the time (ed. note: other PYS alums include NCS Associate Concertmaster Dovid Friedlander, violist Sandra Schwarcz and Resident Conductor William Henry Curry).

New teachers were needed and so, when Karen was just 11-years-old, she and her sisters began studying with members of the Pittsburgh Symphony.

"My poor dad is a heavy equipment operator," Karen says, "and so three times a week he was behind the wheel again, driving one of us to Pittsburgh and back, an hour each way, in addition to ferrying us all over western Pennsylvania to weddings on the weekend. He was so exhausted he would often sleep during our lessons, or so we thought, but he was actually paying attention. He definitely became an educated consumer of music!"

Karen's teacher, Debbie Holland, was like a mother to her. "I still have this beautiful relationship with her," she says. "I credit her with not just helping me become the violinist I chose to become, but she had a great influence on my personality and my development as a human being."

She also studied with Hong-Guang Jia and Huei Sheng Kao, both from China. Mr. Jia had lived through the Cultural Revolution, learning to play the violin by listening to Heifetz records in secret. Mr. Kao came alone to the Curtis Institute as a 16-year-old with no English. Together, they instilled in her a very specific work ethic. "You could make a mistake once," says Karen, "but not twice. Their thinking was, why would you repeat a mistake?"

"I was so lucky to grow up near Pittsburgh," Karen says. "It's a very cultural city and the music program was great. The city really loves its orchestra. Pittsburgh just likes winners in general. If you're good at sports or you're good at music, we like you!"

The Love Factor

Helping her perfect her gift as a violinist is not the only thing the Pittsburgh Youth Symphony offered Karen. Somewhere in the back of the orchestra was a really cute 17-year-old percussionist named Shawn Galvin. Thirteen-year-old Karen had quite the crush. A good friend of Karen's older sister Michelle and Michelle's boyfriend, as well as a frequent third wheel on their dates, Shawn always joked that he was waiting for Karen to get older.

As it turns out, he wasn't kidding. "Two weeks after I graduated from high school, he called me. We went on our first date in June of that year and we've been together ever since." Shawn went to Duquesne University and Karen to Carnegie Mellon, both conveniently located in Pittsburgh. They dated all through Karen's college years, and meanwhile, Shawn won a job with the U.S. Navy Band in Washington, DC.

When Karen graduated from conservatory, the two married. Karen went to the University of Maryland for graduate school. Of course, her interest in the program had a lot to do with Shawn being in Washington, but there were other great reasons to be there. The Guarneri String Quartet was in residence then, and there would be lessons and coaching with this renowned ensemble. Also at Maryland was a highly regarded violin pedagogue, Elisabeth Adkins. "She's great," says Karen, "and the perfect teacher for me to have, helping me bridge that gap between being a student and beginning a professional career. She was wonderful to me."

After graduate school, Karen won her first job with the Delaware Symphony and had her pick of interesting freelance opportunities with the Washington National Opera, chamber music ensembles at the embassies, and fun gigs like a Jethro Tull tour and the Clay Aiken Christmas tour. Shawn was happy in the Navy Band, which is as steady a job as you could ever hope to find. They bought a house. Everything was falling into place. Boxes were checked on the tick list. No need to change a thing. However...

Siren Song of the South

Orchestra opportunities don't come up just every day of the week, but soon one did, in Raleigh. Happy and settled, Karen wasn't paying that much attention to auditions. But Shawn encouraged her to take a look. The calendar was free. Shawn was free, too, which was unusual. Raleigh was just a short-ish drive. There was nothing to lose and an assistant concertmaster post to win.

It was a bit scary to think of leaving a solid life in Washington behind and heading for an unknown part of the country. But just like the violin on Mr. Rogers, the North Carolina Symphony winked, seductively. And so Karen said yes.

Karen was one of three string players to join the orchestra that fall. David Kilbride, Assistant Principal Violin II, and Christopher Fischer, Assistant Principal Viola, were also new to the Symphony. "We had our own little support group," says Karen. "But joining the orchestra was so easy. Everyone was so nice and accommodating and friendly. It's interesting to talk to people in other orchestras because you see how functional our group is compared to others. My theory is that we get along because we have to spend so much time together on the bus!"

Dream a Little Dream (or Two)

Three years after their southbound leap of faith, Karen and Shawn know they made the right decision. "We love the city, we love the people we've met, and we love the fact that there's a strong arts community here. We musicians are a creative bunch and an incredibly social bunch and one of the cool things about moving to Raleigh is being able to live downtown. We've found that there really **is** something to Southern hospitality. People want to talk to you and get to know you."

Karen and Shawn's embrace of Raleigh is evidenced in their own ensemble, New Music Raleigh, a brainchild of their's since they were dating. "Our dream was that we would collaborate with artists of all types and styles, in a less formal atmosphere, playing the music of contemporary composers in unconventional spaces. Such a dream. But now it's time to do it. We're so excited about it – me and Shawn and [fellow NCS violinist] Maria Evola. We're just small potatoes now, but we plan to become a non-profit, develop an education program and be a force for modern music in the city.

"We want our concerts to be about having the audience close to the music and playing music that fits with the time we live in right now. When I think about what we do at work, which I love, I think of it in the context of playing these beautiful masterworks, pieces of art. I'm performing a Leonardo DaVinci or a Renoir. We play in a formal space and we wear formal clothes to revere this music, to honor it. It's the best of what we are as human beings. With NMR we want to lose a little of that reverence.

"I think the institution of the orchestra is at a crossroads," she continues. "I see what Shawn and I want to do as an outgrowth, a way of way of welcoming in new audiences who might be intimidated by a bunch of people on stage wearing tails and formal black, to simply come and experience music in a bar. There is this idea is that it's elitist to come to hear a symphony orchestra, but once people get to know us they enjoy the experience more because they are watching a friend on stage. I want to know them too. I'm more excited about the experience knowing there are people in the audience that are excited to be there. That makes me play better."

Alongside this dream is the dream of building a home in downtown Raleigh, with a detached, soundproof percussion studio for Shawn, and perhaps a rooftop deck where they can look out over the lights of the city on a warm, summer night.

They have their eye on a little property that fills the bill. "We'd love to be able to entertain and have concerts, so we want a big, open living space and maybe an outdoor living space as well," Karen says. "We're depositing as much money as we possibly can before going to the bank, but we've been talking to an architect we adore. I found him online and emailed, saying, 'we're musicians, we have no money, but would you be interested in working with us?' He wrote this beautiful response telling us that his dad was a musicologist and he grew up in a house where the piano blocked the TV. He got us **immediately**. Being a musician and fitting into a regular house is hard to do – especially with all of Shawn's percussion equipment. So if we can start from the ground up and build something that suits our needs from the beginning that would be great. It's so exciting that we can do this in Raleigh."

Giving Back

Along with the commitment to music is commitment to other aspects of the community. Karen has been involved with Community Hope, a literacy mentoring program sponsored by the YMCA that pairs adults with young children, one on one. Although she isn't able to continue as a mentor this year, she plans to stay involved by fundraising for the program. She would also like to work with the organization to help them find more nutritious sources for the snacks they provide.

She and Shawn have enjoyed working for their favorite political candidates and Karen plans to become involved with the bike and pedestrian lobby in Raleigh. "I want to start researching and lobbying for better bike paths and safer pedestrian crossings," she says. "Anything to make Raleigh a more bikeable, walkable, safer city. It is such an awesome community with all these great neighborhoods close to downtown and so many wonderful places to go. It just makes sense to hop on your bike instead of getting in your car to go four blocks. And we have so many beautiful days here. But it needs to be safer."

Karen, along with some of her colleagues, has performed at the Women's Shelter ("I

Top to bottom: Karen with a student; Karen performing; husband Shawn at New Music Raleigh concert; Karen, Shawn and Sadie

The best seat in the house is the seat I sit in – **there's so much energy that happens on stage**

also want to be an advocate for the homeless in Raleigh") and raised money for UNICEF after the earthquake in Haiti ("We need to do something now for Pakistan"). "There are so many opportunities to be involved," she says. "The community feels very active here."

She also maintains an active teaching studio and coaches the Young All-Stars, an exclusive chamber orchestra for advanced high school musicians led by Music Director Grant Llewellyn. "Just giving them those skills, telling them, 'Yes you can move your chairs so you can see a little better, the inside player turns the page, try using this part of your bow – little things like that and you see them start to figure out the rhythm of what works in an orchestra, what makes a good stand partner.' I loved doing that. I've been working with Triangle Youth Philharmonic a little bit, as well – doing some coaching and listening to their auditions."

Whew. But who would expect less from the girl who had a wedding business at age seven?

On Being a Musician

"I've never thought of this as just a job," says Karen. "When musicians go out, when we hang out together, the conversations are constantly about honing our craft. It never leaves our minds. So much of how we feel about ourselves as human beings is reflected in how we feel about ourselves as musicians, which can be really hard when you're in a slump. We're taught to be very self-critical – that's part of our training and how we improve."

One of the brilliant advantages, though, of being a musician in an orchestra, is that you have colleagues to support you, particularly in the string sections. "We are very much a team," Karen says. "We depend on each other and on our stand partners. I'm so lucky to sit with Bekah [ed note: Rebekah Binford, Assistant Concertmaster]. She's such a strong and beautiful player and a beautiful person. I just adore her and sitting with her gives me an extra sense of security."

Other than sometimes having to miss a friend's wedding or being unable to travel at Thanksgiving or New Year's, Karen can't think of a real downside to being a musician. "Every once in a while," she says, "I'll have that moment when I'm caught up in the beauty of what's happening and think – wow, this is my job, I can't believe that!

"You know, when we sit down to play, we are focused on expressing art. We have our own special kind of religion. After a concert, to have experienced that transformation…maybe you've just played a Mahler Symphony and it was incredibly beautiful and you overcame obstacles and difficulties to create this transformative piece of music…it's more than adrenaline." She stops, shaking her head. "There aren't words. It's a religious experience. The audience applauds and that means so much to us to know that we've shared this not with just the people on stage, but the audience was part of that experience as well. It puts you in touch with your humanity. It is so uplifting.

"For me, as a musician, I sometimes look out at the audience and I feel so bad that they are sitting way out there. The best seat in the house is the seat I sit in – there's so much energy that happens on stage."

2035

What does the future hold for this dynamic and talented young force of nature? Karen definitely expects to always love playing. "And I'll still be teaching," she says, "because I love teaching. I'll be enjoying as much free time as I possibly can. I'll have a big garden with lots of big trees. And I will travel in all of my off time. And outside of work, I will still be involved in individual projects – that's gotten to a big part of what I do."

What else does she see in her crystal ball? "In twenty-five years, New Music Raleigh will still be going strong and is now an institution. My vision is for it to be a vehicle for young composers, young musicians – commissioning work and really being at the forefront of what's happening in new music and doing new ideas and creative things. Shawn and I would like to find a way to fund commissions and have competitions and find ways to inspire composers to be creative about how they write for groups and offer showcases for young musicians.

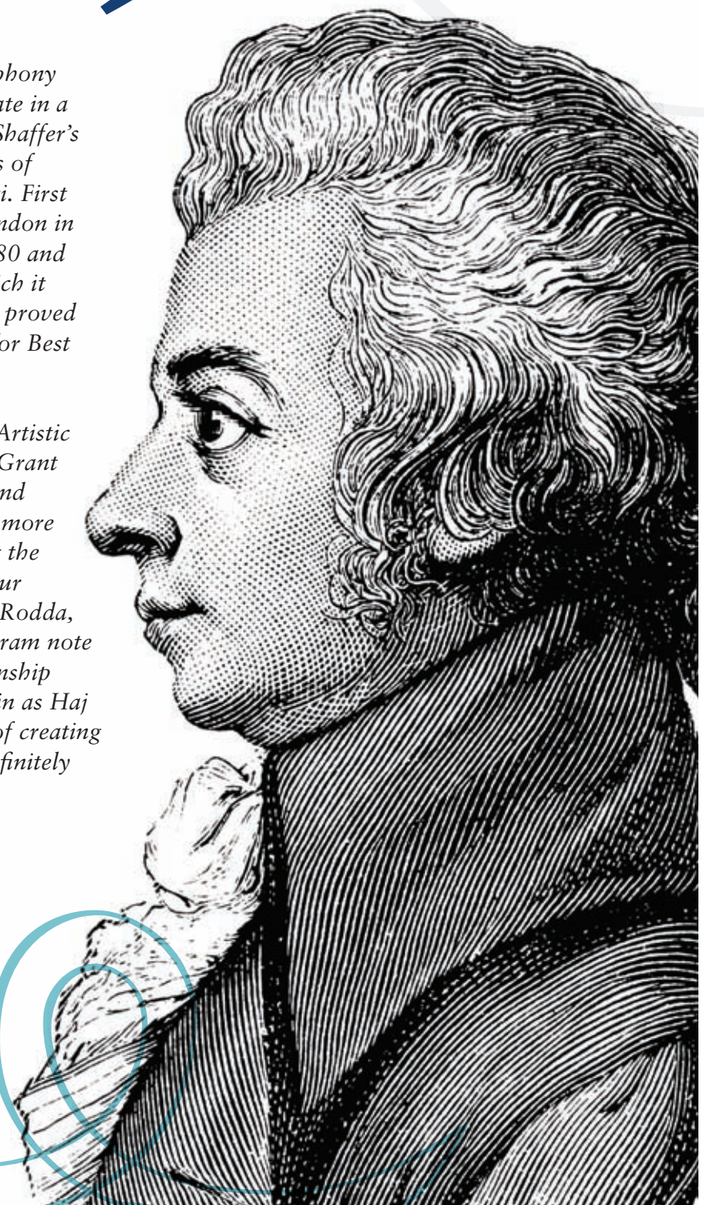
"The other thing I see for myself in twenty-five years is still being very active in my community where I live. That's very important to me and something I've enjoyed since I moved to Raleigh."

Most of all, though, Karen wants to see music thriving and reaching new audiences, and of course, she and Shawn will be a part of that. "I want to introduce as many people as possible to the experience of hearing the orchestra live. It's this massive organism made up of all these very different people, all working for the same goal together. And not just that – the audience is very integral to the performance as well. You know when they love it, and when they're not too sure. It makes you play better when you know the performance is being received well. You never know what's going to happen – that's part of the excitement. Maybe this sounds cheesy, but it restores your faith in humanity to see that people can come together to create something that beautiful. I think it's a miracle when that happens."

ROCK ME AMADEUS

In performances at Meymandi Concert Hall, December 3-5, 2010, the North Carolina Symphony and PlayMakers Repertory Company collaborate in a powerful, semi-staged production of Sir Peter Shaffer's popular, award-winning play based on the lives of Wolfgang Amadeus Mozart and Antonio Salieri. First presented at the Royal National Theatre in London in 1979, Amadeus *premiered on Broadway in 1980 and won five Tony Awards out of the seven for which it was nominated. Shaffer's 1984 film adaptation proved equally worthy, winning the Academy Award for Best Picture that year.*

Under the direction of PlayMakers Producing Artistic Director Joseph Haj and NCS Music Director Grant Llewellyn, this new production is an exciting and unprecedented partnership that means to offer more of Mozart's incredible music while maintaining the integrity of the original script. To guide us in our understanding of these performances, Richard Rodda, the Symphony's always clever and erudite program note writer, offers his insights about the true relationship between Mozart and Salieri. Next, we'll listen in as Haj and Llewellyn discuss the challenges and joys of creating this production, and we'll meet PlayMakers' infinitely talented Ray Dooley, who will portray Salieri.



IS MOZART "AMADEUS"? IS "AMADEUS" MOZART?

by Dr. Richard E. Rodda

From the start, [film director Miloš] Forman and I agreed on one thing: we were not making an objective "Life of Wolfgang Mozart." This cannot be stressed too strongly. Obviously Amadeus *on stage was never intended to be a documentary biography of the composer, and the film is even less of one."*

— Peter Shaffer

Amadeus is one of the most brilliant – and most hotly discussed – modern dramas. While musicologists established a virtual cottage industry to "set the record straight" about its historical inaccuracies, audiences flocked to see it in the theater and movie house, and the film's soundtrack, performed by the Academy of St. Martin in the Fields conducted by Sir Neville Marriner, became one of the all-time bestselling classical albums.

Shaffer read extensively in the literature about Mozart while working on the script, and its structure is erected upon a sound historical foundation: all of its named characters occupied the positions assigned to them, the chronology of events is essentially accurate, the music cited is correctly identified. Many of its vignettes are authentic, including unlikely incidents such as Constanze allowing her calves to be measured at a party, Joseph II showing up unexpectedly at a rehearsal for *The Marriage of Figaro* and Salieri attending *The Magic Flute* (Mozart actually drove him and Katherina Cavalieri, almost certainly Salieri's mistress though Shaffer has him protest otherwise, in his carriage to the performance of October 13, 1791, and reported in his last surviving letter that "there was not piece that didn't elicit a 'Bravo!' from him").

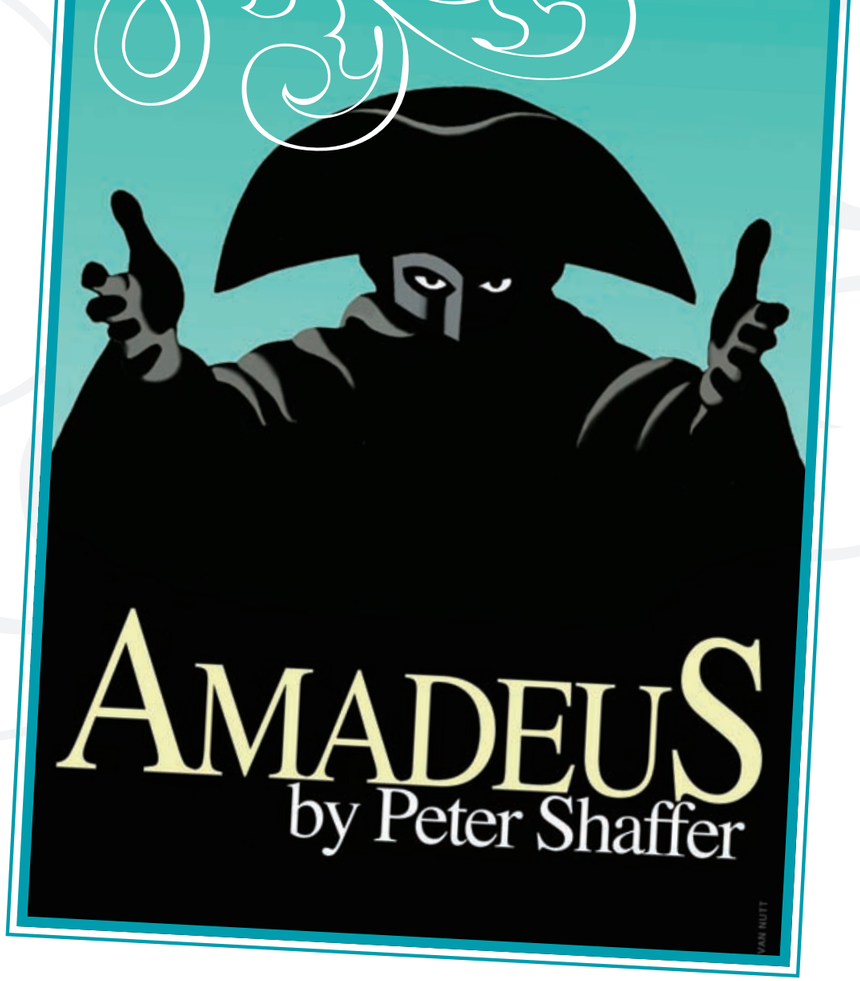
At least an equal number are apocryphal, including Salieri's attempted seduction of Constanze or his contention in the monologue at the end of Act One, directed to God, that he is "the sole man alive in this time who shall clearly recognize Your Incarnation [i.e., Mozart];" Haydn had once told Mozart's father Leopold that "before God and as an honest man that your son is the greatest composer known to me either in person or by name." Mozart, who had been visiting some of Europe's most illustrious courts since he was seven, would never have behaved so boorishly before royalty, and though Salieri probably visited Mozart in the days before Mozart's death, he did not write down any of the Requiem. Nor was Mozart given a pauper's funeral, but rather was buried, like an estimated 85% of Vienna's fatalities in 1791, according to austerity measures handed down by Joseph in 1782 that are still followed in Austria.

Shaffer made Salieri's supposed jealousy and ill will toward Mozart, just six years his junior, the dramatic engine of *Amadeus*, but the two were respectful if competitive colleagues. Neither *The Abduction from the Seraglio* nor *The Marriage of Figaro*, so crucial to Shaffer's play, could have been staged at Vienna's court theaters without Court Composer Salieri's approval and perhaps even advocacy. In 1785 Mozart and Salieri collaborated on a now-lost cantata, *For the Healthy Recovery of Ophelia*, K.477a, with a text celebrating the return to health of soprano Nancy Storace, prima donna in operas by both composers. Salieri took three of Mozart's masses with him when he went to Frankfurt to oversee the music for the coronation of Joseph's successor, Leopold II, in October 1790, and Salieri's student Anselm Hüttenbrenner recorded that his teacher always spoke of Mozart "with exceptional respect."

Despite its title, Amadeus is not really about Mozart but about Salieri

Despite its title, *Amadeus* is not really about Mozart but about Salieri, or more specifically about Salieri's struggle with the quintessential question of human existence: what is the meaning of life – what is the meaning of *my* life? As a young man in the play, Salieri thinks that he has found the answer in his dedication to music, or, as Shaffer would have it, his dedication to realizing the existence of the God he had vowed to serve in childhood through his compositions. His success seemed to confirm his belief in both his God and himself; he was, after all, Kapellmeister to the Habsburg court, then the most

Amadeus is great drama, but it is not biography.



prestigious musical post in Europe. But a previously unimaginable beauty, a supreme art created by an aging child prodigy from provincial Salzburg who could not find a regular job, undermined his world. The Mozart in *Amadeus* is not the historical person, but rather the symbol of Salieri's shattered faith as seen through his own eyes. The foppish, infantile, maladroit, foul-mouthed whiz kid that Shaffer put on the stage is Mozart filtered through the prism of his fiercest competitor's ruined ego, not the dedicated, hard-working craftsman with an inexplicable genius who created *Don Giovanni*, the G-minor Symphony and the *Requiem*. *Amadeus* is great drama, but it is not biography.

Though Salieri suffered from poor health and dementia at the end of his life, he remained an influential figure in Viennese musical life after the events depicted in *Amadeus*. In 1790, he was granted a release from the rigors of directing the imperial opera, though he continued with administrative duties for another 34 years. He also remained active as a teacher (of Beethoven, Schubert, Liszt and others) and advisor. Except for some sacred works and vocal pieces, he largely retired from active composition in 1804 with his *Requiem*, the year of Beethoven's revolutionary "Eroica" Symphony.

"From this period on," he later recalled, "I observed that taste in music was gradually changing to a sort completely contrary to that of my own times. Extravagance and confusion of styles replaced rationality and majestic simplicity."

Though rumors occasionally circulated through gossipy Vienna during his remaining years, his friends, servants and nurses never heard him utter a word about killing Mozart. He died in Vienna on May 7, 1825. The *Requiem* that he had composed 21 years before was heard for the first time at a memorial service for him one month later.

Finally, concerning the play's title, Mozart was baptized at St. Rupert's Cathedral in Salzburg on January 28, 1756, one day after his birth, as Joannes Chrysostomus Wolfgangus Theophilus. The first two names honor the feast day (January 27) of St. John Chrysostom, "golden mouthed" in Greek, to recognize that fourth-century saint's eloquence as a preacher. Wolfgangus was the name of his maternal grandfather and Theophilus, "Beloved of God," was from his godfather, the merchant Joannes Theophilus Pergmayr. Mozart occasionally used the Latin form of Theophilus, Amadeus, or its German equivalent, Gottlieb, but he much preferred the French version: Amadè or Amadé.

* * *

It's a fascinating challenge to try and capture the essence of the genius – and the sheer versatility of the musical genius

TWO DIRECTORS, ONE VISION

North Carolina Symphony V.P. for Artistic Operations and General Manager Scott Freck talks with Joseph Haj and Grant Llewellyn about their collaboration.

SF: Joe, you came to us and brought us this idea to somehow combine forces and stage a new, hybridized version of *Amadeus* with live music. What made you think of that?

JH: We had a wonderful run of the show in 2008 in our mainstage subscription season, and one of the things that I heard coming out of the show a lot from our patrons was, 'The music is so fantastic. I wish there could have been more of the music in it.' Of course it's a long play, there's a lot of text in it, and if you put as much music as one might want we probably have a five-hour play. So the idea was so attractive to me of finding a way to have another go at this production and find ways to really give the music real justice. Not just in terms of the length of the pieces that are played but the idea of having them played by extraordinary musicians.

SF: Grant, what about you? What made you interested in pursuing this idea for our classical subscription audience?

GL: Well, the easy answer to that is the music of Mozart in all its breadth and variety, because I think the play does give the musicians an opportunity to touch on so many of the greatest works of Mozart in miniature. It's a fascinating challenge to try and capture the essence of the genius – and the sheer versatility of the musical genius – but, if you want, in *a précis* form. We're treading, some might say, on fairly thin ice, but I always felt looking at the play and seeing the movie as well that the musical genius doesn't perhaps get enough time and enough scrutiny or enough exposure to reveal what it is that Salieri is struggling with. Perhaps by spending a little bit more time with the music it might further reflect on Salieri's dilemma.

SF: What challenges have you each discovered in working through all those details of actually bringing this thing to life? Joe?

JH: To start with a particular joy rather than a challenge, I think if we never ended up making the piece I so enjoyed the process of sitting with Grant and talking through the possibilities of this as a hybrid theatre/symphony event and to have someone explain – I know theatre of course very very well and music very very much less so. To have that music contextualized and explained and helped to make sense in the body of the play was such an enriching, such an amazing experience for me personally as an artist and as a theater maker.

I think one of the challenges that presents itself is of course we can't make the piece in a theater, we're making it at the symphony. So how to give it, how to make it make a kind of physical sense in the storytelling of it in a space that isn't, narrowly speaking, designed for theatre I think is a logistical question.

GL: Yes, I too have thoroughly enjoyed the process thus far, Joe. I think people need to remember that this is still work in progress, and we're sort of making this up as we go along. And that's part of the fear and part of the thrill of this kind of collaboration. My concern all along – and still is the case – is whether we can do sufficient justice to the integrity of the Shaffer play as well as pay homage to Mozart, and not just deliver what I sometimes refer to as "bleeding chunks" of much larger-scale works, which were conceived as entities in their own right. We're literally chopping off limbs here and there. I hope and pray we'll do justice to the music as well as to the theatre.

JH: That's very well said. I feel exactly the same way.

GL: In all honesty, I don't think that we will know how successful we've been about that until we do it.

JH: Yes, I think that's right. I have the same feeling. We'll have those actors in rehearsals over here for a couple of weeks

Frailty, jealousy, pride, resentment, etc.

We'll all take away our own combination of those.

before we get in over there, but it's going to be an exercise in courage as much as anything else to kind of get out there on the ice and figure out how these pieces get knit together when we're all in the room at the same time.

SF: It's almost like there's two rooms going on, literally. Joe, you've got your cast of wonderful actors and production team working on your theatrical side of it. At the same time Grant and our team have been working on the musical side of it. And only in the last few days do the groups really ever come together. How much are you trying to get into Grant's head and see things from his perspective, and Grant vice versa, to see things from the theatrical perspective, in order to make this happen in just a very few days at the end?

JH: The great thing about our preparation meetings and the great many hours session that we had some months ago was, from my point of view, is being sensitized to what the music requires, what Mozart was looking for, what a particular piece of music meant or means. Understanding that better will help me understand how to help the actors be successful.

GL: Of course, Joe, one of the differences between our fields is that we can provide you with reproductions of the music that we plan to use, and we can all listen to that and enjoy that and try to imagine how that will fit in. But ultimately, I think until you get into rehearsal with your actors, it's going to be very difficult for me to picture that element, and I forewarn you that the theatre has always been very dear to me even though I make absolutely no claims to understand the first thing about it. One of the thrills for me is the opportunity at least to hang out in the shadows and watch you guys at work.

SF: One of the things I was surprised by in reading through the text of the play is how specific Shaffer is about the works that are to appear in a traditional theatrical production. Grant, as we went through it, many times we took his suggestions, but many times we did not. How did you make the decisions together of which bits of Shaffer's direction to keep and which bits to forge off on our own?

GL: I don't know Shaffer well enough to speak authoritatively on this, but I certainly get the sense that he has a comprehensive knowledge and love of Mozart's music. And he has most certainly chosen some of the most apposite music for specific areas of the play, a number of which are actually referred to in the text of the play. In a sense that's an easy call. But I think where we've decided to depart, somewhat, and go off on a limb, again I hope has been inspired by the essence of the play: certain sentiments, certain anxieties that Salieri alludes to even if he doesn't stipulate a particular piece. So for instance, the Masonic Funeral Music is something which I think most certainly captures the sentiments of the final scenes. The fact that we will have live soloists with us again is an opportunity crying out to hear more extended arias or sections from concertos. That from my point of view is the easy answer to the choices we've made.

JH: And I think I would add to that, there are things that Shaffer, in writing what is nearly a three-hour play, is making musical choices knowing that he wants 18 seconds of something or 40 seconds of something or 80 seconds of something. And that something may not make the same sense if that's something you want to play five minutes of and another choice is in order. I think what Shaffer recognizes in giving us permission to do this is it's a play, and plays are meant for production, and it needs to be true to the artists that are involved.

SF: Joe, you don't have your standard theater like you do at PlayMakers. What specific things are you having to adapt in order to make this live?

JH: Well, there can't be much in the way of scenery that comes over. I think we want to be smart about our use of costumes, what does it mean to costume people in period when there are 50 members of a symphony sitting behind in contemporary concert attire. This doesn't bother me; I think the collision of those worlds are actually fascinating and really great fun for us. There are things that you can do in the theatre, of course, with scenery, with furniture, with props, with lights, with costumes that help do a lot of the storytelling for you. Our storytelling has to happen within the acting itself very, very clearly, without the significant support of elements that we have when we're making a play in the theatre proper.

GL: I always feel that whenever I step into a theatre I have to suspend my disbelief when I look at a stage. And I think this is probably even more the case in this instance, that we're requiring our audience – our symphony audience and our combination theatre audience – to completely suspend their disbelief when they sit down and watch and listen to this piece. As you say, reality checks can be left at home.

JH: While I have absolutely no idea what it's going to look like on the day and have all sorts of fears attached to getting there, I have absolutely no doubt that it's going to be very beautiful. I have huge belief in the artists involved.

SF: So, having suspended their disbelief, what do we hope at the end of the production that audiences take away from this piece, either about Mozart, about Salieri, about themselves, about the nature of creation?

JH: I think what the play explores is a question of where genius resides, and who God – however we understand God – gives genius to. And the play explores an idea of, you know, we like to think that our great artists, the most spectacular ones, were also spectacular human beings. What the play posits is that it is a capricious and arbitrary universe in terms of who genius is appointed to. Salieri for as devout as he is, as much as he promises himself and his talent to God, cannot begin to approach Mozart's genius. The play explores that in a way that I think is really very beautiful, but where we understand Mozart's genius is not in Shaffer's play. It's not in his description of him, though it's pretty darn good. We understand Mozart's genius by being able to hear that music the way it's supposed to be heard. And the opportunity to be able to do that in the play I think can lead to a big experience for audience members.

GL: To try and prejudge what any individual might take away is very difficult. I certainly don't feel that people should be walking out of the concert hall saying, 'Gosh, what a good composer Mozart was.' This isn't so much about that. We know him to be a genius. I hope that, through the genius in the music – and I hope that the music will be spellbinding. But I think that this is going to show so many more levels of human interest. Frailty, jealousy, pride, resentment, etc., etc., etc. We'll all take away our own combination of those.

A CONVERSATION WITH RAY DOOLEY

by Jeannie Mellinger

Tall and slender with an elegant, almost dancerly bearing and strong features that seem purposely created to read well from the stage, Ray Dooley just looks like someone born to the theatre. His fascination with the dramatic arts began with childhood excursions from his home on Long Island to New York City to experience musicals, plays, film and concerts. His humanities-oriented high school bussed Dooley and his fellow students to see performances all over the New York City area. The pump, as Dooley says, was primed.

he has poisoned himself by working against Mozart – **poisoned his soul**

What followed was a continuation of his passion for theatre at Hamilton College in Clinton, NY, and a double major degree in Drama and English. "I always loved great literature," says Dooley, "and for me, the theatre was a way to actually live inside the great plays of the repertory."

Next came a choice between the acting conservatory of the American Conservatory Theatre in San Francisco or a graduate program in literature at the University of Virginia."So there are the two roads diverging in a yellow wood that Robert Frost talked about. And I guess I took the road less travelled and went to acting school. And that," Dooley smiles, "has made all the difference."

That less travelled road led Dooley to a life on stage, living inside the literature he is devoted to, travel around the country working in various regional theatres, an OBIE award for his portrayal of Peer Gynt in an off-Broadway Christopher Martin production, a turn as Father Flynn in the European premiere of *Doubt* directed by Martin Platt in Vienna, and a satisfying number of hours on stage in a satisfying number of challenging and artistically rewarding roles. Now, as a member of PlayMakers Repertory Company, arguably one of the most acclaimed repertory theatre companies in the country, Dooley still has the fulfillment of a life on the stage, but gets to stay mostly in one place.

He performed the role of Salieri in PlayMakers' 2008 production of Sir Peter Shaffer's multiple Tony Award-winning play *Amadeus* at the Paul Green Theatre, and looks forward to reprising the role in what will be a much different production with the North Carolina Symphony. Dooley sat down with *Opus* to share his thoughts on Salieri and the upcoming Symphony/PlayMakers performances of *Amadeus*.

In Shaffer's play, the focal character is really Salieri, not Mozart. Tell us about this character – who is he?

We all set out in our lives thinking we know what the rules are and how to live our lives within those rules. And then inevitably we are confronted with the rules changing and this can seem like injustice. And if you believe, as Salieri does, that we can merit our way toward a good life, then suddenly we lose that faith that if we are good, good things happen to us

And so we see here a man living in the flush of that innocence who has made what he thinks is a deal with God. Things go along absolutely as they were supposed to and we feel a part of the great machine working. Then suddenly something comes athwart. It cracks the psyche (like when Hamlet sees the ghost). The horizon shifts and Salieri realizes, and says of himself, that he is a musical mediocrity. He admits to it, he knows – like Prufrock says in the T.S. Eliot poem: "I am no Prince Hamlet nor was meant to be."

And so he exacts a very human kind of revenge against Mozart – first petty, making sure he doesn't get certain kinds of jobs. Then, when he fully recognizes that Mozart is simply not just a very clever composer, but that it is in fact God speaking through Mozart, he's enough of a musician and an artist and a soul to recognize this. He realizes that somebody else has been chosen as the conduit, not him. He is consumed with jealousy and embittered by it. In our script, he realizes this and says that he has poisoned himself by working against Mozart – poisoned his soul. So the story becomes a movement from innocence and optimism through disillusionment and then always the question for all of us in our lives when the inevitable disillusionment comes, is how do we handle it, what do we make of it and how do we remake our lives.

Scholars are still debating whether Salieri killed Mozart – probably not, according to most, but in our play he at least assists Mozart in dying. So we see the playing out of that tragedy of poisoned choices in the face of disillusionment. *Amadeus* becomes a cautionary tale. We see a man who was a highly placed composer of great success and then we see – as he interprets it – that God exacts His revenge by having Salieri live long enough to hear himself become obsolete. His music is no longer played.

Do you need to find the humanity in a character in order to play him?

The shorthand we use in acting is "we don't judge the character, we justify the character." We find in ourselves the seed of the person that could become that person we're playing – like Iago in *Othello*. Any good, honest actor, looks to infuse the character with his or her own humanity and in a sense you give yourself away. You offer up yourself and the sum of your being and experience to the service of the character and to the event of the play. That's what makes it different than doing a dramatic reading behind music stands, which we might also have done, but we're going to do the play full out.

How will the production with the Symphony differ from what you've done here at PlayMakers?

It will be scaled down a little bit physically. I don't know what the other differences will be. We don't have a lot of time to rehearse with the orchestra – I mean, we'll come in fully prepped and ready to go and I think we'll be rehearsing music cues with the orchestra and overlaps. There are some sections where Salieri is talking when the orchestra plays and I have to arrive at the end at the same time the musicians do, so we'll probably spend a lot of time working on those things.

Joe [Haj] is fond of saying that every year we need to pick something that we really have no idea how we're going to do and this may be it. But we'll solve it and it will be even more compelling if we're solving it right there in the moment.

What do you find audiences seem to enjoy most about this play?

One of the aspects of this text is that there is a great deal of direct address to the audience. Salieri is speaking to the ghosts of the future asking for understanding and also at the end hoping to perhaps restore his sense of purpose in the world, to ensure that his life has not been in vain.

Accordingly, that relationship between the actor playing Salieri and the audience becomes the principal relationship in the play. The scenes become lived-out demonstrations of what Salieri has been trying express to the audience. Setting that rapport with the audience, making it a two-way street, talking with the audience, not at them, developing that relationship – this is among the cleverest and richest relationships between the actor and the audience that I know of in all of theatre. The audience has a role to play. As the ghosts of the future, they are being appealed to and they do affect what the actor playing Salieri does and how he goes about getting what he needs from the event that is happening in the room.

And you will be sharing the stage with the orchestra and the conductor…

As I'm thinking about this right now, that is one question we are going to have to ask theatrically – there's the actor and the audience and now what about the orchestra? And the conductor? Are they now a third character? And if so, how does Salieri deal with that? And as I say that, I have no idea. All questions to be solved. It will become real – the imagined life and the real life come together. That's live theater.

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FIT AS A Fiddle

by Elizabeth Beilman

A highly respected and well-known cellist was intensely preparing for his Carnegie Hall recital, when he realized that his usual rock-steady technique had developed some disturbing inconsistencies. Most worrisome was that his bow arm was not reliably smooth, creating a noticeable tremor during slow musical passages. He consulted many experts in the medical profession to little effect. Finally in desperation, he decided to embark upon a program to improve his general fitness. He began to run, play tennis and do calisthenics.

The evening of the recital arrived and while performing, the cellist experienced some anxiety. He mentioned later that the cello actually seemed to rock with the pounding of his heart! Amazingly though, his bow arm was completely smooth and easy to control. The music seemed to flow from him in natural waves, and his body was once again his ally in recreating the music. In some seemingly mysterious way, his workout routine had paid off, alleviating the physical problem that had plagued him.

This true story helps to illustrate what many musicians have discovered: being physically fit is a key element in maintaining a long, healthy career in performance.

It appears that many of the benefits of exercise, frequently touted for every individual, are even more important for musicians, who are sometimes referred to as "small-muscle athletes." From an early age, playing an instrument subjects us to unusual levels of stress, including performance anxiety, the slowly grinding pressures of competition and awkward, physically challenging postures (violins were not designed to be ergonomically correct!) With time, any and all of these can lead to debilitating injuries. However, research increasingly demonstrates that (no mystery here!) aerobic exercise, weight circuit training, stretching, meditation, deep breathing and relaxation can all profoundly improve our ease of playing and longevity in the musical profession.

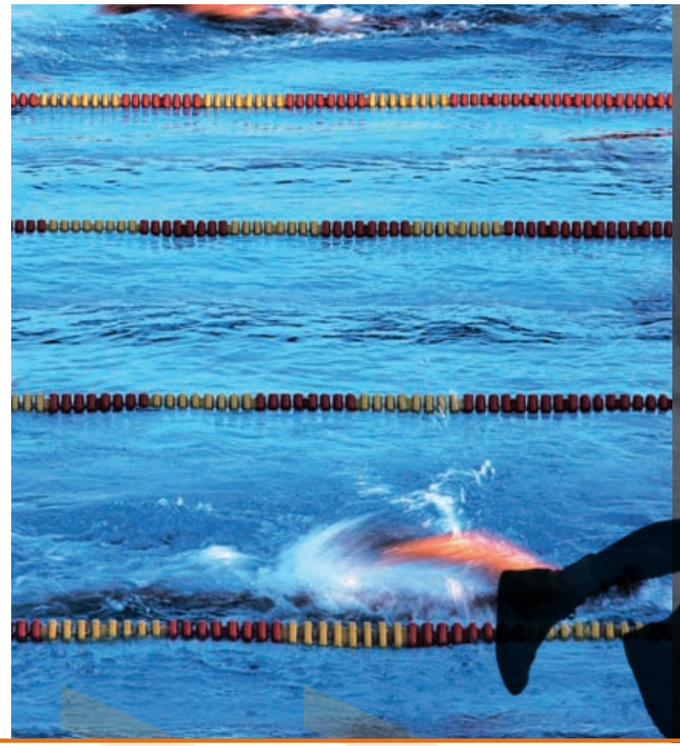
While there are many ways to combat the stresses of our job, each musician finds his own best method to do so. Most of my colleagues in the Symphony maintain an exercise program of some sort. Several players enjoy running, including Jeremy Preston, Suzanne Kelly, John McClellan and Kimberly Van Pelt. All of them compete in races as time permits. Some others have found that swimming is the perfect total body workout, because water exerts pressure on all parts of the body equally. We have a few who enjoy challenging themselves with tennis (Paul Randall) and racquetball (Victor Benedict). And many Symphony members walk regularly or work out at a gym to stay fit.

Associate Principal Trumpet Tim Stewart provides an object lesson in the life-improving benefits of exercise. About five years ago, Tim's doctor told him that he would need to lose some weight and exercise more in order to improve his health. The words of his old teacher Adolf Herseth, famed principal trumpeter with the Chicago Symphony, seemed to float back to him through time: Herseth had claimed that his 53-year career was directly attributable to rigorous adherence to the Canadian Air Force routine of exercises he had learned as a young man. Inspired by that memory and motivated by his doctor's warnings, Tim began a rigorous program of bicycling, using his son's mountain bike for frequent, round-trip rides to Shelley Lake. He loved the 13-mile trip so much that he eventually graduated to a road bike, building up to an average of 60 miles per week during the summers.

*Being physically fit is a **key element** in maintaining a long, healthy career in performance.*

Like many athletes, Tim eventually found that he craved a greater challenge, and he found kindred spirits in violinist Paul Goldsberry and horn players Chris Caudill and Rachel Niketopoulos. Also avid cyclists, they knew about an interesting event called RAGBRAI, an unwieldy acronym for the Registers Annual Great Bicycle Ride Across Iowa. The foursome decided to attempt the tour, which progressed across the state from the Missouri river to the mighty Mississippi. An additional incentive for the group was the fact that the northern route of the tour went directly through Spillville, where the Czech composer Antonin Dvořák lived and worked in 1893.

The trip took place during the hot summer months and the cyclists averaged 60-70 miles per day for a week, miles measured out one grain elevator at a time. Each night, they stopped in a different town for dinner and a good night's rest. Tim joked, "It was not really too great an ordeal, since I left my trumpet in Raleigh!" He reminisced that it can't have been as easy for the members of the US Army Brass Quintet, whom our players coincidentally



Everyone knows that exercise is good for you.

But what does it do to improve a musician's performance?

met along the way. Members of the Quintet told Tim that the Army required them to pedal all day, and play a concert each night!

The highlight of the trip was the musicians' rest stop in Spillville. As the cyclists rode up, St. Wenceslaus Catholic Church stood in stark contrast to the surrounding golden cornfields and wide arc of blue sky. After parking their bikes and removing their helmets, the musicians entered the calm sanctuary with surprise and pleasure. Paul recalled that an organist was playing quietly. As he listened, he slowly realized that the instrument must be the 1876 Pfeffer pipe organ which Dvořák played nearly every day while composing his "American" String Quartet, Op. 96. With excitement, he noticed that the musical selection was actually that very quartet's slow movement! Our players experienced the heady realization that the familiar strains were probably played in this very space by the revered composer.

Everyone knows that exercise is good for you. But what does it do to improve a musician's performance? For his part, Tim claims that, since responding to his doctor's wake-up call five years ago, he has enjoyed increased breath control, energy, mental concentration and physical stamina. Many experts would add that aerobic exercise is also one of the best ways to alleviate stress. David S. Holmes is a professor of psychology at the University of Kansas in Lawrence who has extensively studied stress and stress management. He is quoted in an online article by Tracy Temple as saying, "I have never run across any stress-relief method as strong as aerobic fitness."

Many other musicians in the North Carolina Symphony enjoy walking, running and swimming for fitness, but Associate Concertmaster Dovid Friedlander is one who has recently taken his exercise to a new level – training as a triathlete. "As a musician, I enjoy playing the music of many different composers. Mozart, Ravel and Shostakovich are all great, but I love the variety of playing them all. In the same way, I crave variety in my fitness routine."

It is a real art to fit all that exercise into his calendar. In addition to his NCS responsibilities, Dovid teaches privately, and – oh yes – he and his wife Tracy (who often plays horn with the Symphony) are the proud parents of a new baby girl. Despite the scheduling challenges, Dovid considers exercise to be an essential part of life, providing particular benefits for string playing. He runs for general fitness and heart health and swims to stretch and strengthen the upper body. "Violinists need very strong backs and shoulders," he notes, and adds that players who do not work out might require serious interventions like surgery at some point in their careers. Dovid emphasized that many other string players, from Jascha Heifetz to Donald Weilerstein, were regular swimmers into their later years.

Dovid shares with several of his colleagues a passion for competitive cycling. "I love the rush of flying fast down the road and like to push my body to the max. I do it for fun." This past July, Dovid, Paul and Tim all competed in a 66-mile race. Paul says that while he and Tim posted respectable times, Dovid "left everyone in the dust!"

Top-notch musical performance takes its toll on all systems of the body and can inflict repetitive motion injuries on those who spend years perfecting their craft. Performing at such a high level can also increase the level of overall stress, which can worsen those physical effects. Finally, there is an intense culture of "playing through pain" that rivals the example of Lance Armstrong. This means that musicians often wait until injuries develop into unbearable or chronic conditions before seeking medical assistance. When exercise, willpower and a good dose of rest do not alleviate the problems, musicians often turn to alternate remedies such as biofeedback, acupuncture, martial arts and yoga. Also helpful are forms of body awareness like Alexander technique, Feldenkrais training, and Qigong.

A frequent extra player with the Symphony is violinist Erika Atchley. With professional certification and over eleven years experience as a personal trainer, yoga and aerobics instructor, **plus** a background as a performer, Erica is well qualified to work with musicians. She counts among her yoga students orchestra violinists Maria Evola and Jeremy Preston. Citing violinist Yehudi Menuhin, who lived by a strict and precise yogic discipline, Erika argues that yoga is the best, most complete exercise for musicians. "It balances and evens out the body, helps to build muscle mass through weight-bearing exercises, increases flexibility and helps to center the mind," she says. Since performing in an orchestra requires complete concentration and fine motor control, mental training is very important. Yoga is an excellent way to achieve this skill.

Erika's personal history is another cautionary tale. A member of the New World Symphony, she was forced to stop playing for a year due to a worsening neck injury. Over three long years, with the help of an excellent physical therapist, she made her way back to playing health. The interconnectedness of body and mind became a serious interest for Erika, which led to her continuing desire to study yoga. Erika has two pieces of advice for musicians: first, before starting something new, engage only a certified, experienced instructor. Second, "move it or lose it!" – this in response to the new guidelines by the American Council of Sports Medicine for increased aerobic training in one's overall exercise mix.

All musicians are dedicated to the art of performance. How else to explain our continual willingness to subject our bodies to the stresses and strains of the music profession? We are driven to achieve, work doggedly to attain our positions and would not easily give up our lives in music. If it is inevitable that time will take its toll on our bodies, our discipline and passion can be harnessed to address the issues of our long-term physical health. Fortunately, many of us have discovered that exercise is actually FUN.

Whether delighting in the thrills of a cycling adventure, unwinding with a relaxing yoga pose or competing in an arduous triathlon, we find that fitness is a connecting bridge in our journey to become better musicians. Who knows? Perhaps along the way, exercise might lead us to a place like Spillville, Iowa, and the ghosts of composers past.

Elizabeth Beilman, the North Carolina Symphony's Associate Principal Cellist, enjoys hiking, swimming, qigong and aerobics for exercise.

LANG
Time Gone

by Jeannie Mellinger

"...We [were] overwhelmed not only by Lang Lang's technical expertise, but also his marvelous interpretation of one of the most complex and emotional pieces in the piano repertoire. We felt that we had witnessed an extraordinary performance by an artist who was destined to become incredibly well-known. It was a privilege for us to have been at his concert."

– Steve and Patti Sheriff, recalling Lang Lang's first appearance with the North Carolina Symphony.

When Lang Lang first performed with the North Carolina Symphony in September 2002, the orchestra had just begun its search for a new music director. The spotlight was on Peter Oundjian, the first of eleven candidates that the Symphony would audition over the next two seasons. But when Oundjian's remarkable young guest artist began the first phrases of Rachmaninoff's Concerto No. 2, eyes shifted from the maestro to the pianist, widened noticeably and fixed there. More than a few jaws fell open.

The challenging "Rach 2," as music insiders enjoy calling it, requires Olympian virtuosity and deftness at the keyboard. Of the piano concerto repertoire, it is one of the showiest and most crowd-pleasing works, with its tricky dynamics, tempi changes and blistering runs. And with Lang Lang's charisma, passion and Vesuvial explosiveness, the audience practically vibrated in the highly charged atmosphere within Meymandi Concert Hall.

We all live for performances like this – those uncommon nights when you find yourself balanced on the last three inches of your seat, coiled in anticipation, fighting the urge to propel yourself to your feet in order to clap and shout your unabashed approval even before the last notes are played.

The *News & Observer*, writing about the concert, described Lang Lang as "a young man so full of the joy of his calling, and so unaffected, that he really can't contain himself. After a particularly exciting passage, he'll throw a dazzling, delighted smile as if to say, 'How do you like THAT?' As he throws fistfuls of notes into the air, he's clearly having the time of his life."

A baby-faced 20-year-old at his first Raleigh concert, Lang Lang still traveled with his father and his enthusiasm about everything, including the Raleigh P.F. Chang's, was so charming that musicians and staff alike fell a little in love with him during the week's rehearsals. And in those September concerts, it wasn't long before the audience felt the same way. He had us at the fifth bar.

"It was one of the most electrifying performances in our very new Meymandi Concert Hall," says Symphony patron Samuel Sugg. "There was significant anticipation of Peter [Oundjian] being there, but the real show was Lang Lang's performance that night…it was the longest ovation of the year."

Sherry and David Heuser relate a similar memory: "Hearing Lang Lang perform with our orchestra stands as one of the highlights of our symphony experience. We went shopping for a CD of his work the next morning."

Since that performance, Lang Lang's march to legendary status continues apace. At 27, he has played sold-out recitals and concerts in every major city in the world and tens of thousands have enjoyed his performances around the globe. In 2008, over five billion people viewed his performance in Beijing's opening ceremony of the XXIX Olympics, and one pundit coined the term "the Lang Lang effect" to describe the powerful force that inspired more than forty million Chinese children to learn to play classical piano.

Then there are the television shows, magazine profiles, performances for international dignitaries, requests for residencies and master classes all over the world, an autobiography printed and read in 11 languages, and a Grammy nomination. Steinway recognized Lang Lang's popularity with children by creating five versions of the Lang Lang™ Steinway, designed for early music education.

Really, the list of his honors and accomplishments would be more appropriate for someone whose career had spanned numerous decades.

Now Lang Lang returns to Meymandi Concert Hall for a special one-night-only concert on January 31, 2011. Music Director Grant Llewellyn will be at the podium, leading the orchestra and Lang Lang in what will be an unforgettable performance of Tchaikovsky's well-loved Piano Concerto No. 1.

"It's a very special moment that I try first to connect to the music and be as the bridge between the music which already exists and the piano, and to bring this music again from underground to reality," Lang Lang told Reuters in a recent interview. "Every time you play a piece it's like you bring a life, a new life, and when the last note finishes it has disappeared."

Does that sound like magic? It is, but there is no trickery. An evening with Lang Lang and the North Carolina Symphony will actually stay in your memory long after those last notes have vanished.

A CONVERSATION WITH
LANG LANG

WHERE WERE YOU BORN?
Shenyang, China.

WHEN YOU WERE VERY YOUNG, WHAT DID YOU WANT TO BE WHEN YOU GREW UP?
I always wanted to be a pianist.

THE BEST THING ABOUT YOUR WORK NOW:
I get to play the piano.

WORST THING ABOUT YOUR WORK:
There is no time to have a vacation.

WHO WAS/IS THE MOST INFLUENTIAL PERSON IN YOUR LIFE?
I would say two people: [pianist] Gary Graffman and [conductor] Christoph Eschenbach.

WHAT IS YOUR FAVORITE STRESS RELIEVER?
A great massage.

WHAT DO YOU THINK IS THE GREATEST MISCONCEPTION ABOUT CLASSICAL MUSIC?
That it's old-fashioned.

WHAT'S ALWAYS IN YOUR FRIDGE?
Fruit.

FANTASY CAREER – IF YOU WERE NOT A PIANIST, WHAT WOULD YOU BE?
I would have my own comedy talk show.

WHAT MUSIC DO YOU LIKE TO LISTEN TO JUST FOR YOUR PERSONAL PLEASURE?
Classical and hip-hop.

WHAT IS YOUR IDEA OF THE PERFECT DAY?
First I'd watch a football game, then spend some time practicing piano and finish up with a nice dinner.

WHAT HISTORICAL FIGURE YOU WOULD LIKE TO MEET?
Two – Mozart and Shakespeare.

WHAT WAS THE FIRST PIECE OF MUSIC YOU FELL IN LOVE WITH?
Chopin's Waltz in D-flat Major.
That was my first Chopin piece.

HOW DO YOU MANAGE TO JUGGLE EVERYTHING YOU HAVE TO DO?
I have a perfect team to coordinate my day-to-day schedule worldwide.

DO YOU HAVE ANY PERFORMANCE SUPERSTITIONS OR ROUTINES?
I always eat chocolate to bring energy.

IS THERE A BOOK YOU REALLY ENJOY THAT YOU LIKE TO RECOMMEND TO FRIENDS?
The Analects of Confucius

YOU TRAVEL A GREAT DEAL – WHAT DO YOU ENJOY ABOUT TRAVEL? WHAT DO YOU DISLIKE?
To see every corner of the world is the good part, but the jet-lag is awful.

STAYING POWER

Does your collection of favorite recordings include Mass in D by Ethel Smyth? What about Johann Christian Ludwig Abeille's Grand Concerto for piano duet? Maybe Robert Fayrfax's Missa O quam glorifica? Anything by Antonio Capuzzi, William Billings, Jakob Friedrich Kleinknecht or Ignaz Vitzthumb? Probably not. Works by these composers and a long list of forgotten others have mostly disappeared in the rearview mirror. Why do we still perform and listen to works by Felix Mendelssohn, but not so much those of his equally talented sister Fanny? Why do we love Hector Berlioz, but know little of Gaspare Spontini, whom Berlioz greatly admired? Said Napoleon, "Glory is fleeting, obscurity is forever."

This got us to thinking, what are we listening to now that will stand the test of time? What music will still be on the radar of music lovers in 100 or 200 years? We decided to ask some of our favorite musicians, composers, patrons and music writers to tell us what contemporary music they think will survive the decades (we are defining "contemporary" as anything written after World War II). Here's what they told us:

J. Mark Scearce, composer

Well, since Good Music is Scearce – I mean scarce – I have to believe my own will move a soul or two a hundred years after I am gone, or what is it all for? In fact, I have to believe that every time I approach The Blank White Page or else it doesn't get filled!

But other than my own music, 100 years from now, we will still listen to: Stravinsky and Shostakovich, Barber and Britten, Berg and Bernstein, Copland and Messiaen, but also John Corigliano, John Adams, George Crumb, Bright Sheng, James MacMillan, Steve Reich, Morten Lauridsen and Eric Whitacre. Our own Karel Husa's *Music for Prague 1968* will be played as emblematic of the turbulent 20th century as long as there are bands and orchestras to play it.

But I started out as a jazz trumpeter, so I am sure we will also listen to: Miles, Monk, Dizzy, Bird, Clifford, Trane, Horace, Ornette, Mingus, Chick, Herbie, Zappa, Bill Evans, Gil Evans, Stan Getz and all those immortal singers – Ella, Frank, Sammy, Dino, Etta, Eartha, Johnny, Nina, Nneena, Ethel, Tony, Sarah, Joe, Dinah, Nat King Cole. It is impossible for me to consider a future where Joe Zawinul's "A Remark You Made" from Weather Report's classic *Heavy Weather* album of 1978 does not best express one hundred years of solitude two hundred years from now.

Erik Dyke, North Carolina Symphony double bass

Phillip Glass is fascinating. His opera *Christopher Columbus in the New World* and his violin concerto are mesmerizing.

Jennifer Higdon, composer

Anything that the Beatles wrote and performed. It's amazing to me that even though those songs were written more than forty years ago, they still sound relevant and engaging. I see teenagers today responding to their music, even when they don't know who The Beatles are!

I'm beginning to suspect that Blue Cathedral might be my one work that lasts in the symphonic repertoire for many, many years. A composer writes a piece, assuming that there will be a premiere but not knowing how that work will fare in the world beyond (usually, works don't get done again beyond the premiere). But this little piece continues to build momentum, having now been done by more than 250 orchestras since its 2000 debut. And the bookings continue to be strong!

Dr. Robert Lacin, North Carolina Symphony Board of Trustees

Definitely The Beatles!

Brian Reagin, North Carolina Symphony concertmaster

Tchaikovsky's Violin Concerto, because it's exciting and because I'm going to keep playing it until I get it perfect, which will probably take another hundred years!

Roy C. Dicks, music writer

John Adams continues to be a successful and respected composer, but his masterpiece is his 1987 *Nixon in China*, notable for its driving rhythms and rich textures, as well as for the poetic treatment of its historical subject matter.

Stephen Sondheim is known principally as a musical theatre composer, but his works are being performed more and more in the opera house. *Sweeney Todd* has wonderfully complex vocal lines with wide-ranging emotions, which benefit from performances by classically trained musicians.

Leonard Bernstein is revered as a major talent, but his 1971 MASS was quite controversial at its premiere. Now it only grows in stature. Its theatrical combination of sacred and profane is deeply moving and vividly entertaining.

Joe Newberry, songwriter/musician

This is just a small sample of the top of my head (and who knows, maybe one of my own songs will stand the test of time): "Blue Moon of Kentucky," Bill Monroe; "This Land is Your Land," Woody Guthrie (composed in 1940, but I mean, what is five years among friends); "Yesterday," Paul McCartney; "Imagine," John Lennon; "Orphan Girl," Gillian Welch; "Crazy," Willie Nelson; "Hot Buttered Rum," Tommy Thompson of the Red Clay Ramblers; "Rambling Boy," Tom Paxton; "The Times They Are a-Changing," Bob Dylan; "Fields of Gold," Sting; "Bridge Over Troubled Waters," Paul Simon; "Take Five," by the Dave Brubeck Quartet.

Tift Merritt, singer/songwriter

Bob Dylan: "Highway 61 Revisited," "Times They Are a-Changing," "Hard Rain's Gonna Fall."

Neil Young: "Ohio."

"We Shall Overcome," as adapted post-WWII during the Civil Rights movement.

Popular music is tied inextricably to the time and atmosphere in which it was created and is particularly powerful as protest and political commentary. My hope is that these songs will continue to survive and strengthen over time as a picture of history, and that their lessons will not need relearning.

Stephen Jaffe, composer

What we know is that music, one of life's great gifts, will be with us in one hundred years, and that it will continue to evolve. We don't know the form. If we're guided by the importance of music, and if we invest in its present, what we now value about musical expression will have a future. For it not to ossify, our musical culture requires musicians and audiences who advance music's substance and import, with a spirit of adventure and significance, in a word, with love. Said otherwise: you have to invent the future if you want it to be there. We're up to it.

It's our job as musicians – indeed it's the job of a great institution like the North Carolina Symphony – to make sure that the musical present includes the components of creativity (especially including the fostering of new composition), education (of players, and audiences, and patrons) and community, so that the next generation can shape future audiences through whatever technological and artistic tools they have at their disposal. Aspiring to make imaginative music – to make it interesting, special, attractive to

play and hear, alive for listeners – that's a pretty big agenda for a composer or for a symphony orchestra. I'm betting my life on it.

Among my own works which best embody these qualities, and which I hope might survive, are Concerto for Violin and Orchestra (Bridge CD 9141), Homage to the Breath: Instrumental and Vocal Meditations for mezzo-soprano and ten players, with a text by Thich Nhat Hanh (Bridge CD 9255), and Offering, for flute, viola, and harp (recorded but not yet issued). But for a musician, uncertainty comes with the job description.

For every day in which I can live in the world of music, I'm grateful.

Not a genre or a work, but an artist: Frank Sinatra. Music is at its heart all about communication, and few artists, popular or otherwise, captured a mood or unspooled a narrative as well as the Chairman of the Board. And from a musical standpoint, he had an uncanny sense of "time" – how to turn a phrase, delay a cadence or insert a syncopating pause. That's truly "timeless!"

Jess Levin, violin, North Carolina Symphony

The first difficulty in predicting what musical works will still be heard a century in our future is that society and technology are changing so rapidly. I will guess that the one will be played and enjoyed a century from now." We're too close. I'd love to think that some of my own compositions will outlive me, but who can say? Throughout history, some of the greatest artists have been confident of their worth, while others have spent their entire lives in self doubt. If they themselves didn't know…

Phyllis Pancella, mezzo-soprano

I've plucked a few things from the seminal rock and pop closet to put forward, both great tunes/lyrics that will last through directness, simplicity and universality and more complex, groundbreaking stuff that will last because it will remain interesting and challenging. Important: I will be entirely skipping The Beatles and The Beach Boys. Too many to mention.

From the catchy category: "Stairway to Heaven," "Time in a Bottle," "Blowin' in the Wind," "You've Got a Friend," "Respect," "Walk on By," "Mack the Knife," "Girl from Ipanema," "Dock of the Bay," "Up On the Roof," "Crying," "Proud Mary," "Bridge Over Troubled Water."

The more complex stuff I'll turn into a list of albums that have staying power: Pink Floyd, *Dark Side of the Moon* and *The Wall*; CSNY, *Deja Vu*; Joni Mitchell, *Court and Spark*; Queen, *A Night at the Opera*, Prince, *Purple Rain*; Fleetwood Mac, *Rumours*; Billy Joel, *The Stranger*; The Who, *Tommy*; Blondie, *Parallel Lines*; Simon & Garfunkel, *Bookends* and *Bridge Over Troubled Water*; Carole King, *Tapestry*; Talking Heads, *Stop Making Sense*; Peter Gabriel, *So*.

It's amazing to me that even though those songs were written more than forty years ago, ***they still sound relevant & engaging***.

John Lambert, music writer

Britten: *Peter Grimes* (1945); R. Strauss: Metamorphosen (1945-6); Copland: SymphonyNo.3(1946);Messiaen:Turangalîla-Symphonie (1946-8); Vaughan Williams: Symphony No. 7 (1947-52); Prokofiev: Sinfonia Concertante (1952); Britten: Canticle No. 2 (a chamber work for alto, tenor and piano, 1952); Bernstein: *Candide* (1956-89); Shostakovich: Symphony No. 11 and Piano Concerto No. 2 (both 1957); Poulenc: Gloria (1961); Bernstein: Chichester Psalms (1965); Glass: ORION (2004).

Sarah Hicks, North Carolina Symphony Associate Conductor

West Side Story: Leonard Bernstein's magnum opus and a true classic. The music is as fresh and alive today as it was in its 1957 Broadway premiere. It's one for the ages.

Minimalism: One of the truly significant musical developments of the 20th century, minimalist techniques have crossed over from the classical medium to popular music, influencing everything from '60s psychedelic rock and later prog rock to trance and ambient. The music of Terry Riley, Philip Glass and John Adams will continue to influence musical minds of all genres.

way people react to music will be colored by a tight integration of artificial intelligence into the human mind. The intellectually stimulating characteristics of music will be at least as intriguing to our followers as they are to us. By that I mean that the structure and playful development of materials that great composers of Western classical music (and certainly some of the best of the jazz and pop composers) have valued, alongside the directly emotionally appealing use of melody, harmony and timbre.

So, what post-WWII works might have a life in 2110 and beyond? My first emotional response is Prokofiev's Fifth Symphony, which was completed right around the end of the war. I grew up loving that piece from about the age of seven and probably can't judge it dispassionately. Still, to me it has all the characteristics that have enabled great works of Bach, Beethoven, and Brahms to retain their audiences for centuries.

I'm sure that several of Shostakovich's symphonic pieces will last another century, as will works by Benjamin Britten, Samuel Barber and Leonard Bernstein. There are bound to be works written much more recently that will also last, but I don't feel that any of us can step back and say "that

Interested in more opinions? Please check our website at www.ncsymphony.org/stayingpower to see what more respondents had to say. We'd like to hear from you, too!

The Toy Chest

Since percussion is occasionally called the kitchen by orchestra insiders, the many small, auxiliary instruments in the section are, in effect, the melon ballers and electric juicers of the music trade. Rarely used but functional tools, if not instruments so narrowly focused they must be bought or borrowed for the one score that calls for them. Yet any Leroy Anderson fan knows that the items in the so-called toy chest can make all the difference. Imagine "Sleigh Ride" without sleigh bells and a good whip crack.

Despite a certain smallness in stature and pizzazz, a percussionist's subtler arts allow room within the orchestra for some of the oldest specialized instruments, which, given their common-sense simplicity, have hardly changed through the millennia. Crotales, fittingly nicknamed antique cymbals, are four-inch chromatic cymbals played with mallets; the National Museum of Ireland has a perfectly functional set dating back to the Bronze Age. Handheld clicking devices, forerunners to the castanet, were used in ancient Greece and Egypt, while more than a few longstanding cultures lay claim to the genesis of the whistle. Ancient China was likely the first to create one as a hollowed-out casing. They used an acorn.

Squint at the back row during your next live orchestra concert and you will likely see a king's ransom of shakers, scrapers and other noisemakers. They range from childhood favorites (the tambourine) to the exotic, such as the basketworked caxixi or netted shekere, both ancient African shakers. Latin-flavored music can call for maracas, claves and the güiro, famous for its satisfying washboard ratchet sound. Straining the definition to include objects that need a stand for support, the toys can also include temple blocks, anvils, wind machines and a thunder sheet. In short, have no fear, mothers of growing young children. The orchestra will always need someone who can make some real noise.

– Arthur Ryel-Lindsey

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